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ST. GEORGE'S SCHOOL: CHURCH OF ST. GEORGE,
LITTLE CHAPEL, AND MEMORIAL SCHOOLHOUSE

Name of property

MIDDLETOWN (NEWPORT CO.), R.I.

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7. ARCHITECTURAL DESCRIPTION

St. George's School owns approximately 200 acres of land in the southernmost part of Middletown, Rhode Island. The main entrance is on the north side of Purgatory Road, which runs east-west and connects to RI Route 138A in adjacent Newport; the town line is less than a mile west of the school. Perched atop a hill, the 125-acre core campus is surrounded by low-scale, low-density residential development, with large areas of open space to the south and east (much of it also owned by St. George's). "The Hilltop" offers magnificent views of Second Beach, Sachuest Bay, Rhode Island Sound, and the Sachuest Point National Wildlife Refuge.

The core campus is bounded by Purgatory Road on the south, Wolcott Avenue on the west, property belonging to other owners on the north, and Paradise Road on the east. An illustrated map (attached) depicts approximately 50 structures, including classroom buildings, dormitories, faculty residences, dining halls, academic and administrative offices, library, arts center, student center, various athletic facilities, and two chapels. Large expanses of green lawn, many used as athletic fields, separate distinct clusters of campus buildings.

This nomination covers three buildings on the St. George's campus (*Photo #1*): the Gothic Revival style Church of St. George (1924-1928), which is historically and architecturally the most significant on campus; and two buildings attached to it, both in the "Jacobethan" Tudor Revival style: the Little Chapel (1909-1911) and the Memorial Schoolhouse (1921-1923). These are described below in order of construction.

Note, however, that almost half of the existing buildings on campus were constructed between the 1880s and the 1930s, and deserve further study for their potential eligibility for National Register listing. In the west and southwest parts of campus are about half a dozen late 19th century wood-frame single family houses, acquired by the school when it relocated here in 1901 and used as faculty residences. In the center of campus are some nineteen structures built by St. George's School between 1901 and 1931; these exhibit considerable consistency in their heights (1-3 stories), horizontal massing, gabled roofs, use of red brick, and architectural styles in variations on Georgian Revival and Tudor Revival. (Most of these are clustered north and west of the original Old School building, built in 1901; the original campus plan was laid out as a series of quadrangles, but preserving the ocean views to the east and south later became an important consideration.¹) Standing out among all the red brick is the gray limestone Church of St. George, whose 147-foot tower visually dominates the campus landscape and can also be seen from numerous vantage points several miles away on both land and water.

¹ Price, in *The Architectural Forum*, May 1929, p. 661.

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The St. George's School campus has frequently been likened to an English manor estate, and that comparison still holds true, even though at least half of the buildings are of modern (mid 20th century to early 21st century) vintage. Buildings of the 1950s-1980s (some constructed as infill between older structures, some standing alone) tend to be quite different from their earlier neighbors in materials and style, yet are still compatible in height and massing. Around the turn of the 21st century, several large dormitories and arts and athletic facilities were added, but these are confined to the outer edges of the core campus, and their heights, forms, and materials are also compatible with the older structures at the center.

From Purgatory Road, three driveways provide access into the core campus; these connect to several narrow roadways within. The long, straight, tree-lined Main Drive leads north to the original Old School building that stands roughly in the center of campus; the road then wraps around the west side of Old School and the Memorial Schoolhouse, terminating at Campus Drive. West of and parallel to Main Drive is Kane Avenue, which runs in a straight line north to Campus Drive and holds many of the school's residential buildings, including single-family faculty residences as well as several large dormitories dating from the early 20th century. Clustered around the intersection of Kane Avenue and Campus Drive in the northwest corner of campus are several late 20th century buildings, including the library and school archives, arts center, field house, and gymnasium; a new pool house and "campus life center" are presently under construction here. A third driveway lies west of Kane Avenue near the western boundary of campus, and runs in an S-curve from Purgatory Road through open green space to the arts center.

Campus Drive is the major cross-campus route, connecting Kane Avenue on the west with Faculty Drive on the east; buildings line its south side (among them the library, some dormitories, Memorial Schoolhouse, and the Church of St. George), while to the north are expansive athletic fields used for various sports. Faculty Drive holds several single-family residences, including the headmaster's, and runs north to the Buell and Wheeler Dormitories (late 20th century) in the northeast corner of the campus. The school also owns some property on the south side of Purgatory Road, including several tennis courts opposite the main entrance; and some additional faculty housing on that portion of Kane Avenue that extends south of Purgatory Road.

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The Memorial Schoolhouse, Church of St. George, and Little Chapel, attached to one another in that order from west to east, stand near the center of campus between Old School on the south and Campus Drive on the north. Directly south of the Schoolhouse and the Church are two small landscaped courtyards called Dragon Quadrangle and Wheeler Close, respectively. Both are lined with a mix of historic and modern buildings 1-3 stories in height; a short, covered pedestrian passageway along the north edge connects these two courtyards. On the south side of Dragon Quadrangle is the 3-story Old School, which now houses the Headmaster's office, the admissions office, and the Old School, Red, and Blue Dormitories; to the west is the 3-story Sixth Form House (1903), containing various administrative offices. On the east side of Dragon Quadrangle is the 2-story Hill Student Center (1968); this structure separates Dragon Quadrangle from Wheeler Close, and abuts the Church of St. George above its south transept door (thus forming the aforementioned pedestrian passageway). On the south side of Wheeler Close is a 1-story enclosure connecting Old School to King Hall (1907), which still retains its original function as a dining hall. On the east side of Wheeler Close is a 2-story modern (1968) structure housing the sacristy and choir rooms, which connects both to King Hall and to the Church. Note that the diminutive Little Chapel, at the southeast corner of the Church, is completely out of view from Wheeler Close; it is partially hidden by surrounding structures, and can only be seen from close proximity north and east.

West of the Memorial Schoolhouse is Eccles Garden, a small landscaped area surrounded by a low stone wall; Auchincloss Dormitory (1914) stands further west, across Main Drive. East of the Church and the Little Chapel is a paved parking lot and the Health Center (1975). Just south of the Little Chapel are the kitchens and service areas at the rear of King Hall. Campus Drive runs along the north sides of both the Schoolhouse and the Church, and gives access to the parking lot that abuts the Little Chapel.

The Little Chapel (1909-1911; relocated to its present site in 1924)

The Little Chapel is a one-story, one-room red brick building with an end gable roof of Vermont "Unfading Green" slate and a raised, poured concrete foundation. This is the original school chapel, designed by architects Clarke, Howe, and Homer of Providence in a very simple version of the "Jacobethan" style. (Jacobethan, a variation on the Tudor Revival style, is based on English precedents from the reigns of Queen Elizabeth I and King James I, from the mid-16th to the early 17th centuries.) Construction on the Little Chapel began in 1909 and was completed in 1910-1911. When first built, the Little Chapel stood in what is now Wheeler Close, just north of a cloister that connected Old School with King Hall. It was moved in 1924 to make way for the Church of St. George; the northwest corner of the Little Chapel is now attached to the southeast corner of the Church (deliberately placed in the same position that a

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medieval Gothic church's "Lady Chapel" would occupy ²); the present location of the Little Chapel is less than 100 feet from its original site. Sometime between 1924-1928, after it was moved, architect Ralph Adams Cram modified the Little Chapel to make it more consistent with his design for the adjacent Gothic Revival Church of St. George. Character-defining features now include the parapeted gable roof, the Gothic pointed-arch doorway, the diamond-paned leaded casement windows, and the exposed roof beams and trusses that lend an impression of height to the interior.³

Although the Little Chapel lacks integrity of location and some of its original features have been modified, it still contributes to the overall historical and architectural significance of this complex of three buildings (and to the larger campus). The decision to move the Little Chapel in 1924 was made not merely for the sake of adjacent new construction but also, quite intentionally, to preserve a historically important building on campus: its first chapel. (To quote Ralph Adams Cram from an essay on the design of the proposed Church of St. George: "Adjoining the Chapel to the east, and entered from the cloister, will be the Old Chapel of the school, removed from its present position and scrupulously preserved for all time practically in its present state."⁴) Moreover, the move effectively enhanced the Little Chapel's own relatively unassuming architectural character by incorporating it into the design of the Church of St. George and providing it with a much more dramatic entrance than it had had originally. These changes to the Little Chapel have gained significance in their own right over time. Therefore, the Little Chapel is deemed to retain integrity of design, setting, materials, workmanship, feeling, and association. The building is in generally good condition inside and out; however, both its slate roof and its gutters are failing, and need replacement in kind.⁵

The entire west front of the Little Chapel (its primary façade) is now enclosed by part of the adjacent Church of St. George, so only the north and south sides and the rear (east) elevation are exposed to exterior view. (*Photo #2.*) Both north and south elevations have four regularly spaced brick piers dividing the walls into three bays; the piers are capped and footed in poured concrete. (Only three piers are visible on the north side; the fourth is hidden behind a flying buttress on the adjacent Church.) At the time the Little Chapel was moved, a secondary entrance in the north elevation was closed off by means of red brick infill similar to the original

2 Doll, "The Little Chapel of St. George's School," p. 11.

3 McAlester, pp. 355-358.

4 Cram, in the *Alumni Bulletin*, December 1922, p. 9.

5 Durkee Brown et al, p. 12.

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wall material. Today all that remains of that former doorway is the plain stone lintel, visible in the left-hand bay of the north elevation; the middle and right-hand bays each have pairs of rectangular casement windows with leaded glass. The south elevation has three pairs of similar windows, one pair in each bay. Each pair of windows is framed in wood, with plain granite lintels and sills, and separated by a narrow brick pier. The east elevation is a plain brick and stone wall, with no fenestration or decorative elements (save the change in materials). The east gable end of the roof has a brick parapet capped in copper; the eaves on the north and south sides of the roof have paired wood brackets underneath. Historic copper gutters and decorative downspouts, similar to features also found on the Church and the Memorial Schoolhouse, survive on the north and south elevations.

The west façade of the Little Chapel is now only accessible from the statio (vestibule) of a 2-story stair tower at the south end of the adjacent Church of St. George. The west façade contains the sole entrance to the Little Chapel: a large, centered, pointed-arch doorway that rises nearly two-thirds the full height of the building and is framed in carved stone moldings. (*Photo #3.*) On either side of the doorway are sculptures by Joseph Coletti (the artist for the adjacent Church): The Annunciation with the Angel Gabriel on the left, and the pregnant Virgin Mary on the right. The massive wooden door has a pattern of carved quatrefoils on its outside face and cross-straps on its inside face; the massive ring-shaped door handle and the large wrought iron strap hinges are the work of master blacksmith Samuel Yellin (who did all the ironwork for the Church). This doorway was modified after the Little Chapel was moved, during the construction of the Church (1924-1928), at the direction of John Nicholas Brown Jr. and Ralph Adams Cram, in order to make the design of the Little Chapel more consistent with the Gothic character of the Church. The original door to the Little Chapel was apparently rectangular in shape and much more modest in character.

Other than the alterations described above, no additional exterior changes are known to have occurred since 1928.

Inside the Little Chapel (*Photo #4*), the most striking features are the dark-stained exposed heavy timber roof beams and trusses, all with lamb's tongue chamfering, which evoke a late 16th/early 17th century appearance, as do the diamond-paned casement windows. The beam against the east wall displays a Latin motto in gold lettering: "Facienti quod se est Deus non denegat gratiam" (roughly translated as, "God helps Him who helps Himself."⁶) Otherwise, the interior is almost entirely devoid of decoration. The dark-stained wood ceiling follows the slopes of the gable roof, adding height to the small interior space. The floor is also wood

⁶ Doll, "The Little Chapel of St. George's School," p. 9.

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(replaced in 1924-1928); the floor at the east end of the building is raised up about 6 inches, and holds a simple wooden altar. (The surviving stone lintel from the former north entrance is just to the left of the altar.) The brick walls are unfinished; attached to all four walls are thirty-one bronze memorial plaques dedicated to deceased students, faculty, and staff. (The earliest death date on a plaque is 1907, which predates the Little Chapel itself; the next earliest date is April 15, 1912 – the sinking of the *Titanic*. Fully half of the plaques are dedicated to men who died in World War I.) A historic photograph reveals that paneled wood wainscoting some four to five feet tall once graced the altar area; the date of its removal is unknown, but may have occurred when the Little Chapel was moved in 1924, or perhaps even earlier, as the memorial plaques started being installed.⁷

Finished in 1910, the Little Chapel was expanded in 1911 to hold about 40 people. Never intended to be able to accommodate the entire St. George's community, it was originally used for morning communion services, for confirmation classes and services, for Bible study classes, and for form meetings. Until the Church of St. George was completed in September 1927, weekly communion services were held at the Little Chapel every Sunday morning. The relocated Little Chapel was re-consecrated on St. George's Day (April 23), 1928, along with the new Church of St. George, but after the larger Church came into use, the Little Chapel's ecclesiastical function gradually diminished. Presently it is used mostly as a music rehearsal room and to store musical instruments, although on special occasions it may still be used for religious purposes.

The Memorial Schoolhouse (1921-1923)

Sixteen St. George's men, most of them young alumni barely out of their teens, died in World War I. Shortly after the Armistice in 1918, the school proposed to build a new classroom building as a memorial to its war dead. Fundraising difficulties delayed implementation of the project for several years, but the cornerstone was finally laid in 1921, and the building was put into service in January 1923. Designed by the nationally prominent firm of McKim, Mead & White of New York City, the Memorial Schoolhouse (like the Little Chapel) also exhibits elements of the "Jacobethan" style, reflective of the English inspiration for American boarding school campuses. (*Photo #5.*) The Schoolhouse stands 3 stories tall, and has horizontal massing, red brick walls and foundation, cast stone trim, slate roofing, and a wood-framed

⁷ In Taverner's 1986 history of St. George's School, between pp. 84 and 85, are several unnumbered pages of photographs. One of these, undated, shows the east end of the interior of the Little Chapel, with paneled wood wainscoting on all three sides of the altar area. A good copy of this photo was unfortunately not available for inclusion with this nomination.

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cupola; in these design elements, the Schoolhouse somewhat resembles the Neo-Georgian Old School, which stands just to the south. However, the multiple-gabled roof, semi-hexagonal main entrance bay with arched doorway and Renaissance detailing, groupings of windows, decorative multi-flue chimneys, and miniature turret adjacent to the north slype door (adjoining the Church of St. George) all are more evocative of the Tudor Revival.⁸ That theme is also carried out in some of the building's interior elements. The Memorial Schoolhouse is in very good condition and despite a number of alterations (most notably the replacement windows) its historic character remains evident. The Schoolhouse contributes to the overall historical and architectural significance of this complex of three buildings (and to the larger campus). It retains partial integrity of design, materials, and workmanship, and full integrity of setting, feeling, and association.

The Schoolhouse is oriented on an east-west axis, and its primary façade faces south, toward Dragon Quadrangle and Old School. (*Photo #6.*) The south, west, and north elevations all feature a symmetrical composition (the east elevation directly abuts the Church of St. George, and is almost completely hidden from view). Stone belt courses wrap the three exposed sides of the building just above the basement, first, and second floor windows. All window and door openings are surrounded with cast stone trim, and cast stone mullions divide groups of two, three, and four windows; windows typically align both vertically and horizontally. Historic photos show that the original windows were multi-light double hung sash (they appear to be mostly 12/12, but some 6/6, 8/8, and 9/9 can also be seen) with some 6-light paired casements on the north elevation.⁹ However, all existing windows on the first, second and third floor levels are now multi-light vinyl replacements; those on the south façade have exterior and interior applied muntins, while those on the north and west elevations have internal muntin grids. The basement level, which is partially raised above grade, retains mostly wood windows that appear to be historic, if not original.

The south façade is divided into five bays. The first, third, and fifth bays all project slightly from the plane of the façade, and are topped with parapeted gables that feature cast stone caps with ball finials at the peak. In the center of the façade is a 2-story, semi-hexagonal bay of cast stone, with the main entrance at its base: a large arched opening with leaded glass transom over a pair of original paneled wooden doors, accessed by short flight of stone steps extending the full width of this center bay. (A pair of aluminum storm doors with transom panel, all painted dark brown, is installed over the original doors.) To either side of the door at

⁸ McAlester, pp. 355-371.

⁹ *The Providence Journal*, April 22, 1928, p. F3; also Price, in *The Architectural Forum*, May 1929, pp. 663 and 679. Good copies of these historic photos unfortunately were not available for inclusion with this nomination.

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the basement level is a single-light hopper window; and above those at the first floor level, one on each side, are 9/9 double hung windows beneath a 9-light fixed transom sash. Over the doorway is a large, rectangular carved stone panel. Above that panel, at the second floor level, is a group of four 9/9 double-hung windows separated by cast stone mullions, set into the south face of the stone bay; there is a single 9/9 double hung window on each side of the bay. The bay is capped by a parapet featuring five various carved coats of arms, and large ball finials at the corners. Above that parapet at the third floor level are a pair of 8/8 double hung windows centered within the red brick roof gable.

Elsewhere on the south façade, on the first and second floors, both the first and fifth bays have three pairs of 9/9 double hung windows, each pair separated by narrow brick piers; and on the third floor, in the gables, is a triplet of 8/8 double hung windows. The second and fourth bays have groups of three 9/9 double hung windows at the first and second floor levels. The basement level features three 2/2 double hung windows in the first bay, and three 6/6 double hung windows in the second, fourth, and fifth bays. Each group of basement windows has a large area way in front of it. Note that the fifth bay, which is closest to the east end of the building, is largely obscured at the basement level by a modern concrete stairway that leads from Dragon Quadrangle eastward up to the Church of St. George, the student center, and Wheeler Close.

The west elevation of Memorial Schoolhouse has a similar character to the south. (*Photo #7.*) Divided into three bays, the west elevation has a projecting 2-story center pavilion of brick that contains an arched doorway surrounded by cast stone trim and cornice; the door itself is a single-leaf paneled wooden door with 9 glass lights, underneath an arched multi-light transom. (An aluminum storm door and transom panel, painted dark brown, is installed over the historic door.) This pavilion has a 9/9 double hung window at the second floor level, and above that, a decorative cast stone parapet with ball finials at the corner. (This parapet matches two others found on the north elevation.) In the roof slope above the parapet, at the third floor level, is a slate-hip-roofed, wood-framed dormer containing a wood 6/6 double hung sash window. On either side of the center pavilion, the first and third bays both have two square, widely separated, 12-light operable single sash windows at the first and second floor levels; and in the third-floor gables are pairs of 8/8 double hung sash. A metal fire escape (date unknown) attached to the third bay near the southwest corner of the building provides emergency egress from the third floor level to the ground. The west doorway exits into Eccles Garden, a formally landscaped area of grass, mature trees, and brick walkway, all surrounded by a low stone wall; this garden was installed in 1983 as a memorial to the school's fifth Headmaster, Dr. Willet L. Eccles.

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The north elevation of Memorial Schoolhouse, which faces extensive athletic fields, also has a similar character to the south and west elevations. (*Photo #8.*) Like the south façade, the north elevation is divided into five bays, with red brick roof gables above the first, third, and fifth bays; but the composition of this elevation is different from that of the primary façade in several ways. The first and fifth bays are treated as mirror images of each other: each is divided vertically, with groups of windows balanced by a 2-story projecting pavilion of brick capped by a decorative cast stone parapet with ball finials at the corners. (These parapets match the one on the west elevation. Note that in the first bay, the pavilion is on the right-hand side; in the fifth bay, it is on the left.) Each of the brick pavilions has an entrance partially below grade, reached by a short flight of concrete steps leading down into an area way; both of these rectangular doorways are trimmed in cast stone and feature simple wood and glass doors. (Note that these two doors provide access into and egress from the east and west stairways, between the first floor and the basement levels.) Window treatments are the same on both first and second floor levels: groups of four 12/6 double hung windows in the plane of the wall, and groups of three 6-light casements in the pavilion. (The casements are smaller and shorter than the double hung windows, and at the first floor level, they do not align with the neighboring double hung sash.) Up at the third floor level above is a large gable with a centered group of three double hung sash: 6/6, 8/8, and 6/6.

The second, third, and fourth bays of the north elevation are all in the same wall plane. The second and fourth bays have groups of four 12/6 double hung windows on both first and second floors. The third bay, in the center of the elevation, features a doorway on the first floor, a group of three 12/6 double hung windows on the second floor, and a pair of 8/8 double hung windows in the gable. The composition of the center entryway resembles a Palladian window: it has a pair of double wood and glass doors underneath a glass transom, flanked on each side by 12/6 double hung windows, and the whole arrangement is surmounted by heavy cast stone trim with a large three-dimensional stone "fanlight" over the double doors. (A pair of aluminum storm doors with transom panel, all painted dark brown, is installed over the original doors.)

At the northeast corner of the Schoolhouse is a 2-story brick, flint, and stone turret with crenellation at the top. This turret abuts the 2-story "slype" (passageway) that separates Memorial Schoolhouse from the Church of St. George, and was added at the behest of John Nicholas Brown, Jr. while the Church was being constructed, sometime between 1924-1927. (In 1924, Brown wrote of this turret: "It is to be built of the brick of the Memorial Schoolhouse and the stone of the Chapel combined, thus making a transition both in form and in color between the two buildings."¹⁰) What little of the east elevation of the Schoolhouse is visible

¹⁰ Brown, "The Chapel," in *Alumni Bulletin*, March 1924, p. 9.

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can only be seen from the northeast: part of an east-facing roof gable rises above the turret, capped in stone with a ball finial at the peak, like all other gables on the building.

The Schoolhouse has copper gutters and decorative downspouts (similar in character to those found on the Little Chapel and the Church). On the north roof slope are two large rectangular red brick chimneys, one between the first and second bays and the other between the fourth and fifth bays. These chimneys are significantly wider than they are deep, with their narrow sides oriented north-south; both are capped with four decoratively articulated red brick flues. The wooden cupola (which originally contained a bell, removed in 1949) straddles the main ridge of the roof at the center of the building. Open to the weather, the cupola has an octagonal shape and a curved lead-coated copper roof topped with a weathervane in the image of St. George and the dragon.

The Schoolhouse retains its original floor plan, although modifications have been made to flooring, walls, ceilings, and interior doors in many areas of the building. Entering from the main entrance in the south façade, one comes into a large, square hall with a fireplace in its east wall. (*Photos #9 and #10.*) All materials in this hall appear to be original: the floor is polished stone; the walls are paneled wood wainscotting (up to a height of about 5 feet) with plaster above; and the plaster ceiling has many decorative cross beams. (The wainscotting and the ceiling beams give this room a distinctly Tudor feel.) The ceiling plasterwork is quite remarkable: each of the beams is covered with copious ornament, and there are medallions in each area of the ceiling between the beams. Two built-in wood and glass display cases stand at the southeast and southwest corners of the hall.

On the east wall, the fireplace is surrounded by cast stone trim; on a large paneled wooden mantelpiece is the memorial to the school's World War I dead: sixteen panels inscribed with their names, surmounted by a brief elegiac verse also carved into the wood. (Frederick Rhinelander King, Class of 1904, designed this memorial; Leonard Bacon, Class of 1905, wrote the verse.) Across from the fireplace, on the west wall above the wainscotting, is a large Italian marble plaque inscribed with the names of the twenty-nine St. George's men who died in World War II, along with a brief verse; also designed by Frederic Rhinelander King, this memorial was installed in 1949. The north wall of this hall contains a large arched doorway, with four stone steps leading up to a spacious classroom (originally the assistant headmaster's office); the wood and glass double doors are flanked with sidelights of wood and opaque glass, and surmounted by an arched three-light leaded glass transom. At either side of this doorway are small stone plaques containing the names of the two St. George's alumni who died in Korea, and four in Vietnam. All finishes in the entrance hall appear to be original (save for those memorial plaques added later) and in very good condition, making this among the best

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preserved interior spaces within the building. A wooden bench designed by Stanford White for this space now stands at the rear of the ante-chapel of the Church of St. George.

Adjacent and parallel to the north wall of the entrance hall are short flights of stone steps leading up to tall arched openings that frame the east and west corridors, leading to the first floor classrooms and the stairways that provide vertical circulation throughout the building. (The east end of the east corridor has a door to the slype between the Schoolhouse and the Church, thus providing direct access between the two buildings.) Both the east and west corridors run through the center of the building, with three classrooms on the south side and two classrooms plus a stairway on the north side. These corridors and classrooms exhibit a mix of original and later finishes. Corridor walls appear to be plaster (or at least plaster veneer), with painted wood baseboards, chair rails, and ceiling moldings. Corridor floors are linoleum tile. The west corridor has two interim sets of doors (one, with double doors, located just east of the stairway; the other, with a single door, located between the stairway and the west exterior door), as well as a built-in glass display case near its east end. All original classroom doors have been replaced with modern wood elements; transoms are framed above these doors, originally made of glass but now infilled with a plaster veneer finish. Wood trim around the classroom doorways and windows is simple in character. The classrooms have plaster (or at least plaster veneer) walls, wood baseboards, carpeted floors, and dropped ceilings. Both stairways have double wood doors set within plaster walls trimmed with applied wood strips, giving a "half-timbered" effect that appears to be original; this treatment is repeated at the second and third floor levels. The stairways have their original stone steps, wood handrails, and plaster walls; the landing floors all have linoleum tile.

The layout of the second floor is similar to the first floor: centrally located, double load east-west corridors leading to a large square space in the middle of the building. Here, however, the corridors have only two classrooms on the south side of the building, and one classroom plus the stairway on the north side. (The east corridor has a door to the triforium gallery, overlooking the adjacent Church interior, in its east wall.) Corridor, classroom, and stairway finishes are similar to those found on the first floor (although corridor floors at this level are carpeted). In the center of the second floor is a very large, 2-stories-tall lecture hall called the Study Hall, overlooked by a wooden gallery against its east wall at the third floor level. (*Photo #11.*) The Study Hall floor is carpeted; there is wooden bench seating along the north and south walls (including in the semi-hexagonal south bay window), and the wood floor is raised at the south side of the room to a height of perhaps 6-8 inches. The plaster walls have wood wainscoting to a height of perhaps 4 feet on all four sides. Windows and doors are simply trimmed in dark wood. The ceiling arches over the space; its acoustic tiles are not original. Centered near the west wall of the Study Hall is a small raised platform for the teacher's desk,

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with a blackboard mounted on the wall behind within a large, arched recess. Doors on either side of the blackboard give access to a small foyer, off of which are additional classrooms, an office, and the west stairway. Facing the blackboard, the right-hand doorway contains a pair of wood double doors that appear to be original, while the left-hand doorway contains a single-leaf modern replacement wood door set within an infilled larger opening. The gallery along the east wall is reached by a flight of wooden steps at its south end, rising up from the Study Hall floor; the gallery has a simple wood railing, linoleum tile floor, and carpeted platforms providing a seating area. Centered in the east wall underneath the gallery are double-leaf wood doors, which appear to be replacements set into an infilled larger opening.

The third floor layout is almost identical to that of the second floor, within similar finishes for corridors, classrooms, and stairways. The east corridor has an interim doorway within it, just east of the stairway, and also a wood single-leaf door leading to the gallery overlooking the Study Hall. (Note that to gain access between the east and west sides of the building at this level, one must go downstairs to the second floor, cross the Study Hall floor, and then return upstairs.) The west corridor has a narrow, steep secondary stairway at its east end, leading up to the roof.

Built as a classroom building, the Memorial Schoolhouse continues in its original function.

The Church of St. George (1924-1928) ¹¹

Constructed between 1924-1927 and officially consecrated on St. George's Day (April 23), 1928, the Gothic Revival style Church of St. George (commonly referred to as "the Chapel") is not only the most visually prominent, but also the most historically and architecturally significant, building on campus. (*Photo #1.*) Designed by the pre-eminent ecclesiastical architect of his day, Ralph Adams Cram of the Boston firm of Cram & Ferguson, in close collaboration with the donor of the building, John Nicholas Brown, Jr., it is one of the most unique and extraordinarily beautiful boarding school chapels in America. Much smaller than its medieval counterparts, the Chapel nonetheless presents the same feeling of height and weightlessness so characteristic of the Gothic.¹² Character-defining features include: the stone materials; the flying buttresses; the rib-vaulted roof; the pointed-arch window and door openings; the stained glass windows outlined with stone tracery; the cloister with its fan-

¹¹ This author is gratefully indebted to St. George's School Archivist John G. Doll for his 2003 book, *Heart of the Hilltop*, which gives an exhaustively researched and meticulously detailed description of the Chapel.

¹² Savoie, p. 4, notes that the entire Church of St. George, including its tower, could fit inside the immense sanctuary of France's medieval Gothic Cathedral of Beauvais – with room to spare.

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vaulting, pointed arches and stone tracery; the great tower; and the copious ornamentation inside and out, combining both traditional Christian religious and contemporary iconography. The Church of St. George clearly contributes to the overall historical and architectural significance of this complex of three buildings and to the campus as a whole. The alterations that have occurred since 1928 (most notably, the installation of the stained glass windows) have not detracted from the Gothic Revival character of the original design. It is furthermore not only a masterful work of architectural design and artistry, all executed at the highest level of quality, but it also is indelibly stamped with the personality of its donor, John Nicholas Brown, Jr., making it a truly unique building whose significance transcends its ecclesiastical purpose. The Chapel retains integrity of location, design, setting, materials, workmanship, feeling, and association.

The following narrative presents a general overall description of the Chapel, followed by more detailed descriptions of iconography, sculpture, stained glass windows, organ screen, and flooring.

The primary building material, gray limestone, was quarried and cut by the J.P. Falt Company in Bedford, Indiana. Other major materials include gray Tennessee marble (the nave floor), pink Westerly granite and white limestone (the Maze in the ante-chapel floor), Rhode Island "Oakland White" granite (in all other areas where granite is used), red brick (on the south elevation around the Bishop's Door, and the exterior of the southeast stair tower), and lead-coated copper (on the roof).

The Chapel is shaped like a T: the long nave runs east-west, with the sanctuary containing the altar at the east end and a short, perpendicular transept at the west end, forming an ante-chapel. (See attached floor plan.) Viewed from the exterior, the Chapel is exposed on its north, east, and south elevations; the west elevation abuts the Memorial Schoolhouse, so only the west side of the great tower above the roof is visible. The north, east, and south elevations all feature flying buttresses and large, pointed-arch windows with stone mullions and tracery; all the windows are surmounted by label molding, with decorated stops. A narrow 1-story cloister, 79 feet long and 8 feet wide, runs along the south side of the nave, and partially obscures the flying buttresses there. (*Photos #12 and #13.*) The cloister has an elaborate fan-vaulted ceiling decorated with 15 carved and painted heraldic shields, representing various saints; and four pointed-arch openings, one a doorway and the other three windows with stone mullions and tracery (there is no glass in the south cloister windows). Both the nave and the ante-chapel have end gable roofs clad in double layers of batten seam lead-coated copper; gutters and downspouts are also copper, and the downspouts all have decorative tops. The gable ends of the ante-chapel roof are parapeted; on top of the parapet over the south transept

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is a tall cross made of lead, encircled with thorns (made by W.F. Rose Company).

The building has six major entrances, each with a heavy teak door sporting massive, but decorative, wrought iron hardware (strap hinges, ring-shaped door handles and latch plates) crafted by master blacksmith Samuel Yellin. Three of these doors are in the ante-chapel, and three are in or near the sanctuary.

Of the three major entrances into the ante-chapel, the "Schoolhouse Door" is in the west wall, the "Bishop's Door" in the south wall of the south transept, and the "Donor's Door" in the east wall of the south transept. All of these are double-leaf doors. The Schoolhouse Door is set into a pointed-arch opening of stone framed with groups of slim colonnettes; each leaf of the door has a small diamond-shaped window of leaded glass in it. The interior face of the doors is plain, with decorative wrought iron hardware, but the exterior has a carved pattern of circles inside squares. The pointed-arch shaped opening for the Bishop's Door has carvings of St. George and the dragon, as well as leaves and flowers, on its exterior, while the double door itself is quite simple, with no decoration save the hardware and a door knocker). On the interior, an elaborate carved label molding of stone frames the Bishop's Door. The interior face of the door has diagonal crossbars forming a pattern of diamonds; in the lintel above is a carving of St. George and the dragon by sculptor Joseph Coletti; above that, a memorial to the school's founder, John Byron Diman; and above that, the carved and painted stone coats of arms of St. George's School, and of the Episcopal Bishop and Diocese of Rhode Island. The Donor's Door (*Photo #14*) is the most architecturally (or at least artistically) significant of all the major entrances, with its intricate carvings by Coletti on its inside face, showing images of St. John the Evangelist and St. Nicholas; above its plain lintel is a memorial to Emily Diman, sister of the school's founder. The exterior of the Donor's Door (*Photo #13*) has an elaborate pointed arch surround, with statues of St. John and St. Nicholas to either side and the carved, painted Brown family coat of arms along with a Latin inscription above (all by Coletti; both statues are signed).

The other three doors are all in or adjacent to the sanctuary. The "Priest's Door" is on the south side of the nave under the organ screen; its pointed arch opening is surmounted by a carved stone image of Jubal Cain, with a harp and pan pipes in his hands, and with stone tracery. The door itself is a single-leaf teak wood element; on its inside face are diagonal crossbars forming a pattern of diamonds, each diamond containing an intricately carved medallion. The exterior face of the Priest's door has no carvings, only decorative hardware; above the lintel is a carved stone angel holding a blank scroll, and an empty stone niche. Adjacent to the Priest's Door is the "Altar Door" on the south side of the sanctuary, also a single-leaf teak door, with a glass light protected by a wrought iron grille, set into a rectangular

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opening. On the inside of the Chapel, the stone door surround is carved with leaves and flowers, and above it are three carved stone angels, each holding a verse of the Lord's Prayer.

The exterior of this doorway (both door itself and surround) is very simple and unadorned, except for the typical wrought iron hardware. The rectangular "Architect's Door" on the north side of the nave near the sanctuary is quite prominent on the exterior: reached by a short flight of stone steps, flanked by delicate buttresses on each side, and surmounted by the coat of arms of Cram and Ferguson, a Latin inscription ("Nisi Dominus Aedificaverit Domum, in Vanum Laboraverunt Qui Aedificant Eam," translating as "Unless the Lord Himself built the house, those who built it labored in vain."), and two angels, singing and trumpeting the fame of architecture.¹³ Above the inscription are eight lancet windows with pink and white translucent glass, with each group of four enclosed by a pointed arch of stone. Above all of this are a pierced quatrefoil rail with gargoyles and pinnacles. The exterior face of the door is plain wood with ornamental wrought iron hardware. Inside, the Architect's Door has a diamond pattern of crossbars (similar to those on the Priest's Door); and the door is set into a recess whose ceiling has exposed wooden cross beams painted decoratively.

The thirteen principal windows (five on the north side of the nave, four on its south side, one on its east end, and four in the ante-chapel) are all shaped as pointed arches with stone mullions and tracery. The tracery is very English in derivation, with a pattern of vertical rectangles overlaid by quatrefoils. These windows originally held opaque leaded glass, but the largest, in the east wall of the sanctuary, was painted in 1928 to simulate stained glass; and the other twelve have had stained glass installed at various times between 1938-2002 as additional gifts to the Chapel. In addition to these 13 principal windows, the Chapel has another ten secondary windows of plain leaded glass: four in the sanctuary (three on the north side, one on the south) and six in the ante-chapel (one each on the east side of the north and south transepts, four in the west wall of the ante-chapel). These too are shaped as pointed arches, with stone mullions and tracery. All of the chapel windows have stone label moldings with decorated stops.

Above the flying buttresses, parallel to and several feet below the roofline, is a continuous line of stone molding decorated with regularly spaced stone bosses, running around the north, east, and south sides of the building. These bosses were designed by Joseph Coletti (in close collaboration with John Nicholas Brown), but carved by others. Three additional (undecorated) stone belt courses encircle the building below the level of the principal windows. Tall stone pinnacles mark the two east corners of the nave; the south pinnacle has a statue of St.

¹³ Price, p. 668. Doll, *Heart of the Hilltop*, p. 40, attributes the inscription over the Architect's Door to Joseph Rennard, the Senior Prefect of the Class of 1924, who participated in the groundbreaking ceremony on April 23, 1924.

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Stephanus at its base, while the north pinnacle has a statue of St. John the Baptist at its base. Between the pinnacles, over the large east window, is a statue of Jesus Christ; below this window, looking upwards, are his mother Mary and Mary Magdalene. Joseph Coletti created all five of these statues.

The Chapel has four exterior towers: the square great tower, centered over the roof of the ante-chapel and rising to a height of 147 feet; the hexagonal turret tower at the northwest corner of the ante-chapel, the equivalent of 4 stories tall and containing a spiral stairway that leads up to the great tower; a 2-story rectangular stair tower attached near the southeast corner of the nave, leading up to the organ loft and down to the crypt; and a 2-story hexagonal ventilation tower attached to the southeast corner of the south transept of the ante-chapel.

The great tower rises (*Photo #15*) above the west end of the building; access is provided by means of a spiral stone staircase in the turret tower at the northwest corner of the ante-chapel. At the top of the staircase, a statue of Don Quixote overlooks the entrance to the bell-ringer's chamber at the base of the tower, 55 steps above the triforium gallery. From this enclosed room, an iron spiral staircase leads up to the bell deck. (En route up the stairs are two small doorways on the east and south sides, giving access to the area above the extrados vaulting of the nave, where winches are stationed to raise and lower the Chapel's chandeliers.) The Chapel bell, installed in 1949 and originally rung by ropes, is presently operated by electric motor; this bell replaced one on top of the adjacent Memorial Schoolhouse, and is itself a memorial to a deceased student. The bell deck, 25 steps above the bell-ringer's chamber, is open to the weather, screened by pointed-arch window openings (two on each side of the square tower) outlined with stone mullions and tracery. From here, one can see close-up views of some adjacent decorative elements: the portrait heads and gargoyles on the turret tower to the north; the large lead cross rising over the south parapet of the ante-chapel, and the depiction of the Four Winds at the top of the ventilation tower at the ante-chapel's southeast corner. In the spandrels below the bell deck openings are carvings by William F. Ross representing the seven liberal arts (philosophy, music, astronomy, arithmetic, geometry, rhetoric, and grammar), plus teaching. Underneath the bell deck window openings are carved shields (also by Ross) representing other major Christian churches in the U.S., Britain, Europe, and the Middle East: Connecticut, Jerusalem, Antioch, Alexandria, Rome, Constantinople, Canterbury, and St. Andrew's. Rising up from the bell deck is another iron spiral stairway of 48 steps leading up to the flat roof of the tower, which is surrounded by a parapet of pierced stonework. Four large pinnacles, each flanked by two smaller pinnacles and topped with a large copper weathervane, mark the corners of the tower. (Additional pinnacles once graced the center of each parapet wall; two of these were lost in the Hurricane of 1938, and the other two were subsequently removed out of concern that frequent high winds might do similar

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damage in future.) From this vantage point one can see the entire St. George's campus and a large expanse of the surrounding area, including Rhode Island Sound and Narragansett Bay. On a clear day, views extending more than 24 miles southwest to Block Island and more than 32 miles east to Martha's Vineyard in Massachusetts are possible.

At the northwest corner of the ante-chapel is a hexagonal turret tower, rising up the equivalent of four stories to the level of the bell deck in the adjacent great tower, and containing the stone spiral staircase that provides access to the great tower. Three small recessed multi-light casement windows are set into the north face of the turret tower; those at the 1st and 2nd floor levels are rectangular openings, while the 3rd floor is a pointed arch. Six large pointed arch window openings with recessed, leaded-glass lancet windows, mark the 4th floor level of the turret tower. Below the windows is a carved band of stone decorated with alternating angels and bosses; above the windows are six life-size portrait heads, and above those, six gargoyles. The portrait heads represent John Nicholas Brown, Jr., Ralph Adams Cram and Chester Brown of Cram & Ferguson, headmasters Stephen Cabot and Russell Nevins, and the Rev. Dr. Arthur Peaslee, master of literature. (*Photo #16.*)

The 2-story rectangular stair tower near the southeast corner of the Chapel (*Photo #12*) has a limestone and red brick exterior with a flying buttress at the south end, a parapeted gable slate roof facing south, copper gutters and decorative downspouts. The stair tower abuts the sacristy and choir loft (built 1968) on the south, and the Chapel's organ loft on the north. The ground floor level of this building forms the east cloister, and has a large pointed arch window with stone mullions and tracery, infilled with leaded clear glass. Within the cloister, the west elevation of the stair tower appears to be concrete, painted white. This wall has a square window with an antique Spanish window grille over it (illuminating the stairs down to the crypt), and a pointed-arch doorway (with typical heavy carved teak door and decorative wrought iron hardware) leading into the statio (vestibule) of the stair tower. At the second floor level, the stair tower has small, stone-framed, pointed-arch, leaded-glass casement windows on its east and west elevations. This stair tower contains two stairways. One, made of wood, rises in three turns up to the organ loft and a small restroom, and also provides access to the choir loft in the adjacent building. The other stairway, made of stone, descends in several turns down to the crypt and treasury rooms underneath the Chapel. These two stairways meet at the ground floor level in a statio that also connects to the Chapel, its cloister, the Little Chapel, and the sacristy. The statio has a beautiful ceiling of exposed crossed beams (*Photo #17*) elaborately painted in red, green, blue, and gold; suspended from that ceiling is a wrought iron chandelier by Samuel Yellin. The Chapel's Altar Door is set into the north wall of the statio. A double-leaf, heavy teak door (with diamond-patterned cross bars on its interior face) in a pointed-arch opening in the statio's west wall leads the east cloister; and a third door in the east wall leads

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to the Little Chapel. All three of these doors are the same heavy wood with decorative wrought iron hardware found elsewhere in the Chapel. The south side of the statio is open, providing access to the stairway and to the sacristy next door.

The slim, hexagonal ventilation tower attached to the southeast corner of the south transept of the ante-chapel rises just above the transept roofline, and has several stone belt courses matching those on the larger Chapel. Near the top of the ventilation tower is a sculpture of the Four Winds, carved by Andrew Dreselly. (*Photo #15.*)

Inside the Chapel, the simple plan is fairly typical of an ecclesiastical building on a school campus. The 100-foot long, 29-foot wide nave has 3 stepped levels of wooden stall seating along its north and south sides, leaving a narrow aisle about 10 feet wide between. (*Photos #18 and #19.*) These stalls were intended to seat worshippers from the school community, who would sit facing each other, while visitors would sit in the ante-chapel facing the altar at the far end. The ante-chapel is 59 feet long and 25 feet deep; against the east wall of the north transept is a small side altar that has traditionally been used as a baptistry. Soaring 53 feet above the nave, ante-chapel, and sanctuary is a ribbed vaulted ceiling, which in the ante-chapel alone is decorated with carved stone bosses. Clusters of colonnettes against the north and south walls support the transverse ribs in the vault above.

Hanging from the nave ceiling above the stalls are ten Czech crystal chandeliers, each consisting of 760 pieces of glass, made to John Nicholas Brown, Jr.'s specifications by Edward F. Caldwell and Co. of New York.¹⁴ While such chandeliers would not, in fact, have been found in a medieval Gothic church, Brown had found the model for these chandeliers in a church in Spain, and insisted that it be reproduced for the St. George's School Chapel. The chandeliers can be winched up and down for repair or cleaning. Two other, brass chandeliers grace the ante-chapel; these had in fact been designed to be used throughout the Chapel, until Brown made his trip to Spain.

The sanctuary walls are decorated on all three sides with sculpted tracery; regularly spaced niches within the tracery contain eighteen sculpted stone angels, each holding a scroll carved with a verse of the Lord's Prayer. Above the arched, columned niches are alternating sculptures of cherubs and fauna. East of the altar rail, the sanctuary floor rises up from the nave floor in three broad steps; inset into the floor on either side of the altar are two circular

¹⁴ Doll, *Heart of the Hilltop*, pp. 122-123, notes that Caldwell and Co. was a nationally prominent manufacturer of lighting fixtures; some of the firm's other early 20th century commissions included the White House and Radio City Music Hall.

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discs of extremely rare Egyptian red imperial porphyry stone. The altar (which is usually covered with a cloth) is ten feet long and made of white Vermont marble, with black Vermont marble panels in each of its sides. Behind the altar, hidden by a cloth wall hanging, is a frame for a reredos, which was intended as part of the original design but has never been installed. To the right of the altar, in the southeast corner of the sanctuary, are a credence table (for the vessels for Holy Communion) and a piscina (a stone basin for rinsing the chalice). Along the south wall of the sanctuary are the sedilla (seats for the clergy): these are stalls of carved stone.

Underneath the southeast end of the nave is the crypt, measures 28 by 32 feet; an adjacent treasury room measures 12 feet square. (These are in the same location as they would be in a medieval church.¹⁵) Twenty-one stone steps lead down (in a double-wind staircase that widens as it descends) from the statio to a large landing, and an additional 7 steps down to the crypt and treasury. Everything at this level of the building is built entirely of stone: walls, floors, and ceilings. This level of the Chapel appears more Norman than English Gothic: the structural elements here are more massive than in the Chapel proper, and the vaulted ceilings have flatter arches, with no decorative ribbing.¹⁶ The crypt was designed to receive burials, with a number of tombs underneath its floor, but chronic water problems (stemming from when the Chapel was first constructed) have precluded any interments here. The crypt door and the treasury door are both massive, crafted of teak, and framed inside and out with carved stone pointed arches. (Behind the treasury door is a second, heavy metal door designed by Hall's Safe Company.) On the crypt door are large wrought iron strap hinges that were once infilled with leather, although the leather has suffered from water damage and is greatly deteriorated. (*Photo #20.*) Sculptures framing the crypt door, inside and out, depict the Biblical tales of Daniel in the Lion's Den and Jonah and the Whale, as well as other allegories of the Incarnation and the Resurrection. Inside the crypt is a massive square column whose capital exhibits eight carvings, one on each side and one on each corner. The sculptures on the four sides are images of the four rivers of Paradise, representing the four Gospel writers: the Gihon River (St. Matthew) on the north, the Tigris (St. Mark) on the west, the Euphrates (St. Luke) on the south, and the Pison (St. John) on the east. The corner sculptures are all symbols of the fruits of Paradise: oranges, peaches, pears, plums, grapes, temple oranges, and pomegranates. All of these carvings are the work of Joseph Coletti, who signed several of the pieces.

¹⁵ Ibid., p. 93.

¹⁶ Brown, "The Chapel," *Alumni Bulletin*, March 1924, p. 10.

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Cram's 1922 essay in the school's *Alumni Bulletin* noted that he took inspiration for the Chapel cloister from England's Gloucester Cathedral, but he modeled the overall design concept on another, smaller, late 13th century English Gothic church: St. Stephen's Church in the City of Westminster in London. The Chapel echoes that medieval church's dimensions and rectangular character, with its squared-off apse (where the sanctuary is located), its single large apse window, and its seating lining the sides of the nave so that worshippers face each other rather than the altar. St. Stephen's does not have an ante-chapel at the west end, nor a small cloister to the south; Cram added these features.¹⁷

Furthermore, while the predominant character of the Chapel may be English Gothic, some features are derived from Spanish architecture of the Middle Ages and later periods. Both Cram and John Nicholas Brown, Jr. had traveled extensively in Spain, and brought back not only design ideas but in Brown's case actual architectural elements for use in this Chapel. (In his autobiography, Cram called the interior of the Cathedral of Seville "the noblest interior of all Gothic cathedrals," and refers to Spanish Gothic architecture in general as "the greatest architectural creation of Catholic Europe."¹⁸) In addition to the crystal chandeliers described above, other Spanish-inspired features of the Chapel include the turret tower with its spiral staircase in the northwest corner of the ante-chapel. The turret tower's shallow-pointed-arch open doorway with elaborate stone surround is known as the "Spanish Door" or "Traveler's Door," and came from a motif Brown saw at the Cathedral of Zamora. Carrying out the Spanish theme, above the doorway is the painted, carved stone coat of arms of Christopher Columbus, who claimed the New World for Spain. Above that are two narrow lancet window openings, and above those, a statue of St. Christopher (namesake of Columbus, and patron saint of travelers) by Joseph Coletti. At the top of the spiral stairs is a statue of another Spanish wanderer, Don Quixote. Brown also had several pieces of antique Spanish wrought iron installed throughout the Church: a 15th century dragon-shaped knocker on his own Donor's Door, a 16th century window grille on the exterior of the Altar Door, and a 17th century window grille on the east wall of the cloister, sheltering a window (designed to fit the grille) that illuminates the crypt stairs below.

Attached to the west end of the ante-chapel is a long, narrow, 2-story stone structure called a slype, that provides a north-south passageway between the Memorial Schoolhouse and the Church of St. George. On its south side, the adjacent Hill Student Center (1968) perpendicularly abuts the slype at the second floor level. Under that is the south slype door, a slightly recessed pointed arch doorway with a heavy wooden door sporting decorative wrought

¹⁷ Savoie, p. 4.

¹⁸ Cram, *My Life in Architecture*, pp. 140-141.

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iron hardware, two arched glass lights, and a diamond-shaped pattern of crossbars on its inside face. By contrast, the north slype door is a rounded arch, and the heavy wooden door (which also has decorative hardware, two arched, leaded glass lights, and a diamond-shaped pattern of crossbars on its inside face) is more deeply recessed into the opening. Mounted over this doorway is a 5'-9" stone statue of St. George with the slain dragon at his feet, perhaps the most acclaimed piece of Joseph Coletti's sculpture on this building. (*Photo #21.*) (In 1973, this statue fell to the ground and shattered; it was almost completely restored, minus the lance in St. George's hand, by renowned Rhode Island sculptor Felix deWeldon, who also created the Iwo Jima monument in Washington, D.C.). The label molding surround the upper portion of the north slype doorway has two decorated stops. Above the statue of St. George is a pair of multi-light casement windows. To the right side of the doorway is the small turret abutting the Memorial Schoolhouse; to the left is the Chapel's turret tower.

Inside the slype, the first floor level is entirely enclosed; the floor itself is polished stone tiles, while the walls are of stone. In addition to the north and south doors, the slype also has heavy wooden doors in the center of its east and west walls, leading to the Chapel and the Schoolhouse, respectively. The second floor of the slype is the "triforium gallery," with a large pointed-arch opening (aligning with the Schoolhouse Door below) and two smaller lancet windows in the east wall overlooking the Chapel's ante-chapel and nave. This gallery, which can provide additional seating for visitors, can be reached by climbing the spiral stairway in the turret tower, or by entering from the second floor of the Schoolhouse.

Iconography

In medieval times, when few people other than the clergy were literate, a picture could truly be worth a thousand words. The builders of Gothic churches used sculpture, stained glass, and other works of art and ornament not only to beautify the house of worship, but also to tell stories and convey Christian teachings to those who could not read the Bible for themselves. Thus, many decorative elements had a dual purpose. For example, animals were fraught with symbolism in both secular and religious medieval art; the myth of the unicorn, filtered through a Christian interpretation, became an allegory of the Incarnation, with the Virgin Mary as the maiden, Jesus Christ as the unicorn, and the Angel Gabriel as the hunter.¹⁹ (Not all of the symbolism in Gothic churches was religious, either. Humor can be quite effective in storytelling, so occasionally one finds comical human figures with silly facial expressions or caricatured physical features, often tucked away in a corner or perched up high so that they are less visible than the religious iconography. Undoubtedly some of these figures represented

¹⁹ Doll, *Heart of the Hilltop*, p. 67.

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real people, and so would have been in-jokes to the artists who created them, if not also to the congregation at that time.) Gothic iconography might be readily understood, or it might be deeply obscure, a puzzle for the ages.

At St. George's School, the Chapel's astonishingly extensive, diverse, and imaginative iconography pays homage to the great Gothic cathedrals of the Middle Ages by evoking both a deep sense of spirituality and a distinctly playful sense of humor, and also by conveying multiple layers of meaning. John Nicholas Brown, Jr. and Ralph Adams Cram chose the iconography for the Chapel "in the medieval tradition of introducing references to the contemporary world as well as the biblical."²⁰ As might be expected, the largest, most prominent, and most often repeated images represent the Christian faith: Jesus Christ, the Virgin Mary, Biblical stories, angels, and saints, most notably St. George, who appears several times, as do St. John and St. Nicholas, namesakes of the donor. These images are found all over the Chapel in statuary, stained glass, and carvings. But many of the smaller decorative images fall into five other categories of iconography. Maritime images reference the Chapel's seaside location as well as Rhode Island's and the Brown family's historic ties to the shipping trade. Historical images reference the original 13 American colonies as well as those countries whose peoples have immigrated to the U.S. Naturalistic images of plants and animals abound, often symbolizing human virtues or personality traits. Medieval images include gargoyles, grotesques, coats of arms, and heraldic shields. And finally, real-life images recall people and activities associated with St. George's School and with the era of the late 1920s when the Chapel was constructed. A lengthy article about the Chapel in the May 1929 issue of *The Architectural Forum* expressed the author's "...appreciation of the charming facility of the Gothic manner for telling stories and preserving symbolism ..."²¹

The sheer volume of iconography on this building prevents a detailed description of each and every piece of ornament, but three specific examples are discussed below. Other examples of each of the various categories of iconography are included in the following discussions of sculpture, stained glass, organ screen, and flooring.

An example of real-life images that are not only comical but also have a deeper meaning can be found on the label molding stops on either side of the north slype door, underneath the statue of St. George. Here are two carved grotesques depicting a baseball player and a football player (ostensibly Babe Ruth and Red Granger, two American sports heroes of the early 20th century). The inclusion of these images on a religious building is amusing in and of

²⁰ Ibid, p. viii.

²¹ Price, p. 661.

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itself, and their position facing the athletic fields is also a visual pun. They speak to an important part of the St. George's School experience: playing sports and cheering for the home team. Their placement on a doorway that leads to both the Chapel and the Memorial Schoolhouse symbolizes the school's mission to produce healthy minds, bodies, and souls; yet at the same time, their deferential position beneath St. George sends a message that play must sometimes defer to other, more serious pursuits.

The ante-chapel is rife with images of chivalry, representing a code of conduct that St. George's students might be encouraged to emulate and symbolized first and foremost by St. George himself, who appears here in two of the Chapel's major works of art. In the rib-vaulted ceiling over the ante-chapel is a massive (4 feet across, 18 inches deep, 3 tons in weight) circular stone boss representing St. George on horseback killing the dragon with his lance. (*Photo #22.*) Painted in a polychrome scheme of red, white, green, blue, yellow, gray, silver, and gold, this is one of the most striking icons in the building. Nearby, in the north wall of the ante-chapel, is the "Chivalry Window," showing St. George with the slain dragon at his feet in pride of place in the center. (*Photo #23.*) This window also depicts several scenes from the life of St. George, as well as the coats of arms of King Arthur and his Knights of the Round Table, and the Holy Grail. Over the Bishop's Door in the south wall of the ante-chapel is another carving of St. George, the maiden, and the dragon. And at the top of the spiral staircase leading up to the great tower is a statue of Don Quixote, whose unique, if somewhat misguided, brand of chivalry adds an unexpected dash of humor to the message.

The Donor's Door in the south transept of the ante-chapel, opening into the cloister, represents the signature of the man whose personality is expressed in nearly every facet of this building: John Nicholas Brown, Jr. Images of St. John the Evangelist and St. Nicholas are carved into the inside faces of the teak door, and sculpted in stone outside of it. Above the Donor's Door on the cloister side is the Brown family coat of arms, rendered in colors of red, light blue, and black; and in the adjacent cloister ceiling are carved heraldic shields representing St. John, St. Nicholas, and St. Natalie (this last in memory of Brown's mother).

Sculptures

Most of the Chapel sculptures were designed by Joseph Coletti, in collaboration with Ralph Adams Cram and John Nicholas Brown, Jr. (This project represented Coletti's first major commission as a sculptor.) Coletti executed both full-scale models and finished pieces for over 50 separate works, including all the major sculptures, in a brief three-year period (1927-1930).

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Coletti's major sculptures on the exterior of the Church include nine statues, six portrait heads, and six gargoyles. Probably his most acclaimed work on this building is the statue of St. George mounted over the north slype door (*Photo #21*). Other notable pieces are the statue of the Madonna and Child on the north wall of the ante-chapel; the statues of St. Stephanus (the first Christian martyr), Jesus Christ, St. John the Baptist, Mary, and Mary Magdalene on the east wall of the sanctuary; and the sculptures that surround the Donor's Door.

Coletti also designed (but did not personally carve) the 189 bosses that punctuate the stone moldings underneath the cornice, as well as the 42 corbels that form label molding stops at the windows. The bosses over the Chivalry Window are the only ones with a purely religious theme: such images as celestial bodies, flowers, and crowns all symbolize the Virgin Mary, whose statue overlooks this window; the window corbels here are symbols of virginity (a unicorn and a burning bush). Elsewhere on the Chapel, bosses depict a variety of flowers, plants, fruits, birds, insects, animals, fish, and objects, many with specific symbolic meanings. (E.g., pine cones represented masculinity; a bulldog, tenacity; an owl, wisdom; a monkey, student pranks and "monkeyshines;" a toad, those students who "toady up" to their teachers; and a parrot in a cage, those students who memorized rather than learned.) Contemporary "real-life" images on bosses include a crossword puzzle (with the words "bug" and "nut"), a "lounge lizard" with teacup, the date of a solar eclipse in 1925, an electrical tower and wires, and a radio transmitter. The baptistry window corbels are a scallop shell (also symbolizing Christian pilgrimage and baptism) and a seahorse, both a nod to the Chapel's seaside location, as is a nearby waterspout shaped as a school of dolphins. On the cloisters are corbels depicting six ships from various historical periods, ranging from a Roman galley and a Viking long ship to the *U.S.S. Colorado*, which in 1928 was the largest warship in the U.S. Navy.

Coletti's major sculptures inside the Church include the painted stone boss depicting St. George situated in the center of the vaulted ceiling of the ante-chapel (*Photo #22*), and four adjacent unpainted bosses: Fauna (symbolizing creation), a crown and palms (St. George's victory over sin), peacocks (immortality), and birds and grapevines (the conversion of St. George, or the soul partaking of celestial food). Also, the statue of St. Christopher above the Traveler's Door; the carving of St. George, the maiden, and the dragon in the lintel over the Bishop's Door, and the statue of Don Quixote at the top of the tower stairs. In addition, the two angels on either side of the Architect's Door; the eighteen angels in the sanctuary; the angel corbels on both interior and exterior of the east window; and the eight major carvings in the crypt (described above). All of these were done in stone. Coletti also carved the inside face of the teak Donor's Door with images of St. John and St. Nicholas.

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Much of the lesser ornamentation throughout the Chapel – vaulting, window tracery, column capitals, corbels, and bosses – was produced by other stone carvers under Coletti's (and Brown's and Cram's) direction. The Easton Studios of Bedford, Indiana, headed by Harry Thomas Easton, supplied dozens of carvers to the St. George's project; much of their work was done in Indiana and shipped to Rhode Island for installation. Two other carvers not associated with Easton Studios also contributed works to the chapel. William F. Ross created the images of the seven liberal arts, plus teaching, on the spandrels of the tower; and the shields of major churches of the world at the base of the tower. Andrew Dreselly did the sculpture of the Four Winds that decorates the ventilation turret at the south side of the chapel.

The Chapel also features numerous carved stone shields and coats of arms. The fan vaulted ceiling of the south cloister has 15 heraldic shields representing various saints, designed by the renowned medieval scholar Pierre de Chagnon LaRose (who had taught John Nicholas Brown, Jr. at Harvard). LaRose also designed the coat of arms of St. George's School located over the Bishop's Door in the ante-chapel (added in 1939); this includes a red cross on a white field, symbol of St. George, as well as a pattern of black diamonds symbolizing the school's founder, Rev. John Byron Diman. Adjacent to this is another coat of arms, representing the Episcopal Diocese of Rhode Island and the Bishop of Rhode Island. Over the Traveler's Door in the turret tower is the coat of arms of Christopher Columbus.

Stained Glass

Originally, all of the Chapel windows were made of opaque leaded American Cathedral glass, created by the George W. Wise Company. John Nicholas Brown, Jr. hoped to encourage other donors to make gifts to the Chapel, and therefore did not plan to install any stained glass as part of the original construction. (He did, however, direct that the north wall of the ante-chapel should contain scenes of St. George and Chivalry; the south side of the nave, scenes from the New Testament; and the north side of the nave, scenes from the Old Testament. Brown wished these to be specific images, installed in a specific order; in the end, some of the mandated images were indeed installed, but not necessarily in the order that Brown had dictated.) But by the time the Chapel was completed and ready to be consecrated, no other donors had yet stepped forward. So Brown took the unusual step of having the large window in the east wall of the sanctuary painted, in an abstract pattern of red, blue, and green diamonds and elliptical shapes; the Burnham Studios in Boston did the work in 1927-1928. (Although the glass itself is non-representational, the window is divided into three panels at the top, symbolizing the Holy Trinity, and seven panels below symbolizing the seven days of Creation.) Intended as a temporary solution, the painted window was meant only to provide

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some color behind the altar for the consecration ceremony, but it has remained in place for over 75 years.

The Chapel now contains twelve genuine stained glass windows, installed at various times between 1938 and 2002, many of them as memorials to people with special ties to St. George's School. The Burnham Studios also created all but the two most recent of these windows using the same methods that medieval artisans used, with chemical oxides added to molten glass to create various rich colors.²² The Burnham windows all have a central theme of a religious nature, often surrounded by medallions or other small images relating to the donor or the person commemorated.

The first of these was the Chivalry Window (so called because Brown mandated its imagery), installed in the north wall of the ante-chapel in 1938 (*Photo #23*). This window is 31 feet tall and 12 feet wide; its sill is 10 feet above the floor. In the tracery at the top of the window are images of the Holy Grail (in the center), a lily symbolizing purity (on the left), and a lion symbolizing courage (on the right). Below the tracery, the window is divided into three tiers, each with five lancets. Around the edges of the window are the coats of arms of various Knights of the Round Table, including King Arthur at the upper left of the top tier. The top tier has an image of Jesus in the center, flanked by St. Michael the Archangel and St. Gabriel. The middle tier has St. George standing on the dragon (symbol of evil) in the center, flanked by four smaller images from his life. The bottom tier has three scenes of Biblical figures and nine coats of arms representing J. Vaughan Merrick (who was headmaster when this window was dedicated); the United States and its Army and Navy; St. George's School; and four other chivalric figures or saints, including Richard the Lion-Hearted.

Note that underneath the Chivalry Window are a number of carved plaques commemorating various individuals with close ties to St. George's School. Among these is a plaque containing the name of John Nicholas Brown, Jr.

Each of the four windows on the north and south sides of the nave is 24 feet tall and 7 feet wide, and divided into three lights. The windows on the south side of the nave were installed between 1940 and 1970; those on the north side, between 1971 and 1990.

The first of the nave windows to be installed (1940) was the Powell Memorial Window, on the south side closest to the ante-chapel. Its subject is the Nativity. At the bottom of the window is a dedication to Thomas Ives Hare Powell, Class of 1905, who had died in 1939. The next

²² Savoie, p. 5.

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window installed (1952) was the Edward Barry Wall Memorial Window, on the south side of the nave closest to the sanctuary. Its subject is the Transfiguration of Christ. A former headmaster, Russell A. Nevins, bequeathed in his will the money for this window, in memory of an alumnus of the Class of 1912 who had died in 1918. (Nevins himself is depicted in one of the portrait heads on the exterior of the turret tower.) The Hill & Dorrance Memorial Window (1969), next to the Powell Window, depicts the Parables and was a gift from Mrs. Stuart Ingersoll, the wife of Nathaniel Hill, Class of 1915. This window is dedicated to the memory of Mr. Hill and of John T. Dorrance, Jr., Class of 1937. The Fergusson Memorial Window (1970), next to the Wall Window, illustrates the Ministry of Christ and was donated by John Nicholas Brown, Jr. in memory of 1st Lieutenant Robert C.L. Fergusson, Class of 1962, who was killed in Vietnam in 1967. This window includes several images of military qualifications that Fergusson had earned, as well as his Purple Heart, Bronze Star, and Distinguished Service Cross honors.

On the north side of the nave, the first window installed was the Glory of God Window (1971), nearest the sanctuary, depicting images of the Prophets Isaiah, Jeremiah, Ezekiel, and Daniel. This was given by Mrs. Walter I. Metz. Next to that is the Thornblade Memorial Window (1976), showing Abraham and the Patriarchs. This commemorates Charles G. Thornblade, a master at St. George's from 1947-1965, who bequeathed the money for a Chapel window in his will. Next to that, the Choir of 1967 Window (1981) was given by Mrs. June Guthridge in appreciation of that year's choir. It illustrates Moses and Ten Commandments, as well as other givers of the Law. (One of the original medallions of this window, depicting the Confederate flag, was replaced with the Guthridge coat of arms in 1997 due to the objections of some members of the school community.) Finally, closest to the ante-chapel is the Pease Memorial Window (1990), depicting various scenes from the life of King David; it includes some Jewish iconography including a Star of David, the Torah, and some lettering in Hebrew. (Note that the organ screen also has some Hebrew lettering on it.) Henry H. Pease, Jr. was a member of the Class of 1924.

In addition to the Chivalry Window, three other stained glass windows were installed in the ante-chapel in 1982, 2000, and 2002.

Over the baptistry in the east wall of the north transept is the Buell Memorial Window (1982), whose subject is Christ. It commemorates the sixth headmaster of the school, Rev. William Ackerman Buell (Class of 1914), and in addition to depicting various scenes of Jesus's life also includes images relating to some of Buell's interests, including the masks of comedy and tragedy (theatre) and a harp (music). A fire-breathing dragon in the top of the window is apparently an affectionate family joke about Mrs. Buell.

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The two most recent windows, created by artist Lyn Hovey of Boston, are unlike all the other stained glass windows in that the primary images fill the entire window opening. High above the triforium gallery in the west wall of the ante-chapel is the Welsh Memorial Window (2000), given in memory of John Welsh of the Class of 1942, by his family. The theme is the Visit of the Magi, and is unique in Chapel iconography for its depiction of ethnic diversity: the visiting kings and several angels are variously Caucasian, African, Asian, Arabic, and Hispanic. Finally, over the Bishop's Door in the south wall of the south transept is the Smith Window (2002), donated by the Smith family; the father and two sons were all living alumni at that time. This window illustrates the Transfiguration, showing Jesus flanked by Moses and Elijah, with four ethnically diverse angels and the Apostles Peter, John, and James bearing witness.

The remaining ten windows that still have their opaque American Cathedral glass are all potential sites for additional stained glass in the Chapel.

Organ Screen

Above the Priest's Door on the south side of the nave is the organ loft, with a beautiful, intricately carved wooden screen of American white oak, created by Arthur Irving of the firm of Irving and Casson of Boston. (*Photo #24.*) The screen was carved in Irving's Boston studio and installed during the week of October 16-22, 1927.

As he did with so much of the Chapel's iconography, John Nicholas Brown, Jr. almost completely revised Irving's original design for the organ screen. Its main theme is taken from the words of Psalm 150, which urges the faithful to praise God through music. Thus, the screen contains images of musicians playing lyres, harps, trumpets, strings, pipes, and cymbals, as well as dancers and singers. It also includes images of real people, saints, angels, and figures from Greek mythology, all associated with music. Examples include Guido d'Arezzo, a Benedictine monk who invented the musical scale in the 11th century; St. Cecelia, inventor of the organ and patron saint of musicians and of sacred music; Apollo, Greek god of poetry and music; and Orpheus, whose playing of the lyre could soothe the savage beast. Also represented are the eight modes of music relating to Gregorian chants from the Middle Ages. Many of the images have Latin inscriptions around them, some of which have been difficult to translate and interpret and thus are not yet fully understood.²³ Near the bottom of the screen is an inscription in Hebrew, rendered in gold leaf: "Alleluia." Under the vaulting at the very bottom of the screen are images of the Creation, the Nativity, the Crucifixion, and the Second Coming.

23 Doll, *Heart of the Hilltop*, pp. 109-118.

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The original organ of the Chapel was a second-hand instrument that John Nicholas Brown, Jr. had purchased from a Unitarian church in Winchester, Massachusetts; this organ was small enough to be entirely installed within the organ loft on the south side of the nave. In 1939, that organ was replaced with a new pipe organ made by the Ernest M. Skinner Company of Methuen, Massachusetts. Donated by Mrs. Edith de Long as a memorial to her grandson, Richard L. Perry, Class of 1927, this was a massive instrument, the equivalent of two stories tall with 1,996 pipes; its console was installed separately on the north side of the nave across from the organ loft. (In 1963, the Chapel ceiling was sealed with a transparent coating in an attempt to improve the acoustics; another coating was reapplied in 1997.) Twenty-seven years later, in 1966, the old organ was updated with a new console and a rebuild of the Skinner Organ, made by the Austin Organ Company of Hartford, Connecticut. The funding for this work was donated by Mrs. A. Livingston Kelley in memory of her husband, Class of 1906, who had also served on the school's Board of Trustees. This rebuilt organ was designed with five divisions of pipes, three of which fit behind the original organ screen. The other two divisions (positiv and antiphonal), which have never been installed, were intended to be placed, respectively, on the north side of the nave over the organ console, and on the west wall of the ante-chapel on either side of the triforium gallery. The organ underwent a major restoration effort in 1998; restoration of the organ screen is planned for mid-late 2004.

Flooring

A labyrinth or maze was a common feature on the wall or the floor of a medieval Gothic cathedral. (A labyrinth, which twists and turns but has only one pathway that leads into the center and back out again, is distinct from a maze, which is a complicated puzzle of numerous pathways, wrong turns, and dead ends, designed to confuse.²⁴) The faithful would laboriously work their way through the labyrinth or maze, often on their knees, to vicariously complete the difficult pilgrim's journey to Rome or the Holy Land. This experience can be disorienting, even hypnotic: "It temporarily disturbs rational conscious orientation . . . yet in this descent into chaos the inner mind is opened to awareness of a new cosmic dimension of a transcendent nature."²⁵ Labyrinths and mazes also symbolize the quest for eternal salvation.

Like its medieval prototypes, the Chapel has a maze, designed in 1924 by John Nicholas Brown, Jr. and located in the floor of the ante-chapel. Measuring 25 feet by 50 feet, this maze uses alternating blocks of pink Westerly granite and white limestone to delineate paths of

²⁴ Ibid., p. 77.

²⁵ Ibid.

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travel. From any one of four doorways (the Donor's Door, the Bishop's Door, the Schoolhouse Door, and the Traveler's Door), a path leads into the center of the maze, where a large inlaid bronze phoenix (made by W.F. Rose Company) symbolizes the Resurrection of Jesus Christ and eternal life. From the phoenix, an unobstructed path leads straight up the nave to the altar. (*Photo #18.*)

The floor of the nave is three steps below the floor of the ante-chapel and four steps below the floor of the sanctuary. Made of marble and mosaic tile, some of it inlaid with German black cement, this floor also was designed by John Nicholas Brown, Jr. The nave floor features seven sections, four of which are a mosaic of green, red, and black marble; and three of which have iconography: one at the west end, one in the middle, and one at the east end. The block closest to the ante-chapel at the west end of the nave depicts the coats of arms of the United States, surrounded by coats of arms from eight European countries whose peoples immigrated to America: Ireland, England, Scotland, France, Holland, Spain, Genoa (in honor of Christopher Columbus), and Prussia. The middle block has a sun surrounded by the twelve signs of the zodiac, all encircled with a Latin inscription from Psalm 18 ("The heavens declare the Glory of God and the firmament showeth his handiwork. ..."); Atlas supporting the heavens appears in each of the four corners. The block nearest the altar at the east end of the nave has the coats of arms of the original thirteen American states. All seven blocks are surrounded by a patterned border of marble and German black cement; within this border, at each corner of the nave aisle, are compasses that illustrate the major points of direction with animals associated with those regions of the earth. The compasses at the northwest and southeast corners of the aisle depict a polar bear (north), a moose (east), an armadillo (south), and a buffalo (west). The compasses at the northeast and southwest corners of the aisle depict a codfish (northeast), an alligator (southeast), a prairie dog (southwest), and an eagle (northwest); however these were installed incorrectly (turned 90 degrees east), so the points are not accurate relative to actual compass direction.

As noted earlier, the floor of the sanctuary contains no iconography, only non-representative decorative patterns of marble and mosaic, inset with two discs of Egyptian Red Imperial Porphry.

Current Conditions

A 2002 conditions survey of the Chapel by the Providence firm of Durkee, Brown, Vivieros & Werenfels Architects indicates that since shortly after its consecration in 1928, the Chapel has been plagued by a number of masonry and water infiltration problems. Some of these problems stem from the use of new and sometimes unproven building materials and

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technology in the original construction. To paraphrase from the Executive Summary of the DBVW report:

- The lead coated copper batten seam roofing may have been one of the first uses of that material in the United States, and as a result much of the lead has worn off and the much of the detailing has failed. A network of cracks in the concrete slab of the roof substrate allows substantial water penetration into the building. All of the copper roofing needs replacement.
- The mortar joints, inside and out, appear to be very hard and impervious to water transmission, which has caused cracking in the limestone and entrapment of moisture within the walls. The mortar needs to be replaced with softer mortar that will allow joints to breathe.
- Early waterproofing treatments applied to the exterior walls appear to have allowed moisture to enter the building, but not to escape. This has caused effluorescence, staining, and cracking on the inside faces of the walls. The masonry needs to be cleaned and repaired without affecting the patina of age.
- The Chapel foundation's depth and dimensions were limited by the building's proximity to the Memorial Schoolhouse, and therefore the portion of the foundation which supports the great tower has settled differently from that which supports the rest of the ante-chapel. This has resulted in significant cracking in the Chapel's west wall. Both the foundation and the cracked walls need to be addressed.
- The existing subsurface drywells that were intended to accommodate water run-off from the roof may be too small, which seems to be contributing to a build-up of excess ground water at the east end of the Chapel. Much of this water finds its way into the crypt, and has caused substantial damage there. The drywells need to be enlarged and the water damage repaired.

The DBVW report notes that while many of these problems cannot be eliminated, they can be managed; it lays out a phased 15-year plan of repairs and improvements, addressing the most urgent issues first. The goal of this plan is to preserve as much of the historic material as is practicable, replacing in kind only where needed.

[End Section 7.]